

Spring 3-9-1984

The Country Wife (1984)

San Jose State University, Theatre Arts

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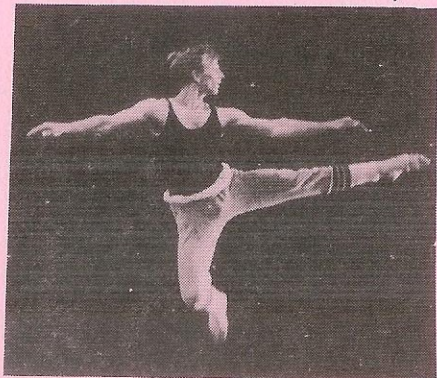
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PSYCHE AND EROS

the story of the god of love
who nicks himself with his own
arrow and falls in love

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2:30 PM April 4

Tickets: General \$5 and \$6, Discount \$3 and \$3.50

tickets go on sale March 26

CALL: 277-2777

use your mastercard or VISA

University Theatre and Box Office
5th and San Fernando Streets

FOR YOUR INFORMATION

BOX OFFICE: The University Theatre's box office is located at 5th and San Fernando. Box office hours begin the Monday before the opening night of a production. Hours are Monday thru Friday, 12:30 to 6pm.

Tickets-by Telephone: Call (408) 277-2777 during the box office hours and charge your tickets to Visa or MasterCard.

Special group rates are available for groups of 20 or more.

NOTICES: Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. If you carry a beeper, watch or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent interruption in the performance.

LATE ARRIVAL TO THE THEATRE: In response to numerous requests, latecomers will not be seated until a suitable break in the performance.

GUEST BOOK: Sign up on our mailing list in the lobby and receive advance notice of SJSU Theatre Arts events. Please note there is space provided for your suggestions and comments.

THANK YOU FOR YOUR PATRONAGE, ENJOY THE PERFORMANCE.



San Jose State University
THEATRE

The Country Wife



March 9, 10, 14, 15, 16, 17

The Country Wife

by William Wycherley
Directed by Hal J. Todd

Costume Design Elizabeth M. Poindexter
Property Design Eric Landisman
Scenic Design Donamarie Reeds
Lighting Design Kenneth R. Dorst
Technical Director James R. Earle, Jr.
Make-up Design Gretchen Johnson
under the supervision of Elizabeth R. Poindexter

THE PERSONS

Mr. Horner Kenneth Czworniak
Quack Raul M. Ramirez
Sir Jasper Fidget Virgil Evers
Lady Fidget Elizabeth Gacs
Mrs. Dainty Fidget Elisa Camahort
Mr. Harcourt Gary Zaro
Mr. Dorilant Ben Zion H. Bergman
Mr. Sparkish David O. Apple
Mr. Pinchwife George Manley
Mrs. Margery Pinchwife Claudia Barr
Alithea Lisa G. Blakeslee
Lucy, Alithea's Maid Deborah Ann Norman
Mrs. Squeamish Heather McAllister
Old Lady Squeamish Janice Paxson
Citizens, Servants, and Attendants James Aldana, Joe Ceriale,
Pamela Depper, Penelope Issichopoulos, Kiira Jepson,
Jack MacGann, Gregory Rehrig, Catherine Winter

The Scene: London, Spring 1680:

The New Exchange and the Lodgings of Mr. Pinchwife and Mr. Horner

There will be one twelve minute intermission

Acknowledgements

Period Background Resource Materials—Joan Todd, Elizabeth Poindexter, Donamarie Reeds, Susan Olsen; Furniture—Ivan Van Perre of San Francisco Opera; Music—Kenneth Czworniak, Susan Olsen; Costumes: Coleen Troy (class of '82), Greg Little (class of '78), Fumiko Bielefeldt, Barbara Murray of University of Santa Clara, Rick Austin of Berkeley Shakespeare Festival, Toni Lovaglia of the Berkeley Repertory Theatre, Marcia Frederick of the San Jose Repertory Theatre, Nancy Johnson of the San Jose City College.

PRODUCTION STAFF

Assistant Director/Stage Manager Elizabeth Lynn Angood
Sound Engineer Lon Richter
Assistant to the Costume Designer Kathy Sue Neff
Costumer Eliza Chugg
Cutter/Fitter Kathy Sue Neff
Assistant Cutters Heather Hudson, Rhonda Roper
Costume Construction Lisa Blakeslee, Claudia Borish,
Yvonne Bursch, Robert Campbell, Jannine Carrera,
Lisa Colley, Leslie Fitzgerald, Steven Henderson,
Lisa Hermann, Donne Mathias, Deborah Norman,
Jan Paxton, Raul Ramirez, Marianne Reagen,
Maureen Smidebush, Wing-Siu Christine Tang,
Audrey Walker, and Students in TA 10.
Costume Running Crew Head Raul Ramirez
Costume Running Crew Julie Burkhart, Susan Fraser,
Penelope Issichopoulos
Wigs Heather Hudson
Milliner Kathy Sue Neff
Footwear Kate Irvine
Supervision of Townspeople's Costumes Audrey Walker
Property Crewhead Jannine Carrera
Prop Room Coordinator Shirley Benson
Scenery Shop Supervisor Steven Placke
Scenery Construction Crew Matt Conens, Jim Coulter,
Carl Shanks, Ed Wilson, Students in TA 10
Scenic Artists Elizabeth Gacs, Paul Manchester,
Sandy Mulvihill, Donamarie Reeds, Leon Ronzana,
Hal J. Todd, Daniel Touris, Students in TA 10
Stage Crewhead Paul Manchester
Master Electrician Mark Ammerman
Lighting Technician Rob Koontz
Light Hanging Crew Tyra Goodman
Light Running Crew Cristine Schoenwald
Sound Technician Graema Finlayson
Assistant Stage Manager Jonette Yahrmatter
House Manager Darryl Vinyard
Box Office Manager Claudia Borish
"Country Wife" graphic Linda Dove
Publicity Kate Irvine
Photography Carl Ballou, Paul Vierra

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Theatre Arts Department
San Jose State University
San Jose, CA 95192

The Country Wife



... has proven the most popular and enduring of English

Restoration comedies, a spicy specie which blended wit, social satire and sexual intrigue. It is easy to see why. The characters are lively and vivid, the plot outrageous but cleverly structured, the dialogue rich in caustic satire and irony. It is not for the squeamish or the dainty. In fact its moral tone and innuendo have caused the play to be suppressed during certain repressed eras, but it has been frequently revived and appreciated in our own. (Norman Lear is presently planning a Restoration comedy television series.)

When the court of Charles II returned from exile in France in the 17th century they brought with them something of the grace and extravagance (in manners and dress) of the court of Louis XIV, and English poets borrowed freely from the French playwright Moliere. But the greatest reshaping of the English theatre resulted from the introduction of actresses (rather than Shakespeare's boys) in the female roles. It is difficult to imagine *The Country Wife* (or subsequent theatre history) without them.

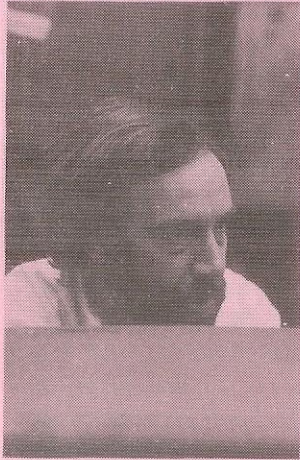
William Wycherley, the playwright, was sometimes called Manley Wycherley after the protagonist in his other well-known work *The Plain Dealer*, but also because of the image he projected as a man's man. His first marriage to a widow incurred the displeasure of the king and cost his patronage; the second was to a young woman not long before his death at age 74. They seem the stuff of which comedies are made. Certainly Wycherley's notion of marriage is basic to *The Country Wife*. Fidget is a gullible fool who neglects his wife for business; Pinchwife is a brute who tries to keep his wife subservient and ignorant. When they are ridiculed and cuckolded they deserve no sympathy (nor does the vain fop Sparkish who is unworthy of the fiancée he loses). While Horner's womanizing scheme seems cynical, the ladies are not victims but aid and abet the conspiracy. And we delight with Margery, the country wife, as she discovers city ways and contrives her own escape from bondage. Wycherley's satire is sometimes savage, but our laughter is more intellectual than prurient for he has truly entered the realm of pure comedy. SPARKISH: "Damn the poets . . . I hate 'em!" DORILANT: "Don't blame them; they must follow their copy, the age."

Hal J. Todd, Director

THIS PRODUCTION IS DEDICATED TO DR. VIO MAE POWELL
(1894-1984)

Guest Artist

ERIC LANDISMAN Property Designer

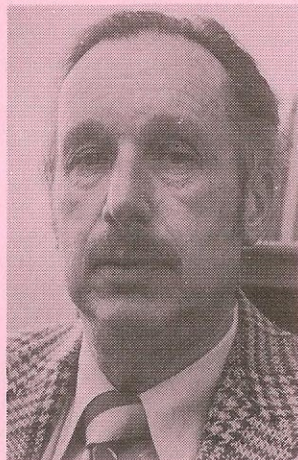


This picture of Landisman shows him behind a table he was gilding for "Country Wife."

is one of two guest artists who will be working with SJSU Theatre Arts students this semester. Landisman has been the resident Properties Designer for the Berkeley Shakespeare Festival for four years. His last production with this company, *Much Ado About Nothing* featured both Landisman's set and property design which met with unanimous approval from the Bay Area critics. Landisman has also worked with the Berkeley Stage Company and Comedia del Opera, also in Berkeley. His B.A. in Costume and Scenic Design is from San Francisco State University and he has done graduate work at Northwestern. Our students have enjoyed working with and learning from Landisman, who remarks that in University Theatre, as well as professional theatre, it is very seldom one gets all the tools, space and money one needs; the trick to good property design is to be able to make something special out of "junk." "I owe my career to St. Vincent De Paul."

HAL J. TODD, Director

has acted and directed for regional professional theatres such as the Pittsburgh Playhouse, the Seattle Repertory, the San Francisco Actor's Workshop and the American Conservatory Theatre; for Shakespeare festivals at San Diego, Ashland, Oregon and Colorado; at Universal and MGM Studios; and at Carnegie Tech and Northwestern Universities. He has been a SJSU faculty member since 1964 and Department Chair between 1965 and 1982. Dr. Todd has a flair for and enjoys directing theatre classics. His most recent SJSU productions have been Shakespeare's *King Lear* and *Henry IV, Part I*, Chekhov's *The Cherry Orchard*, and this season's opener, *Dracula*.



April 11-13 and 26-28 in the Studio Theatre

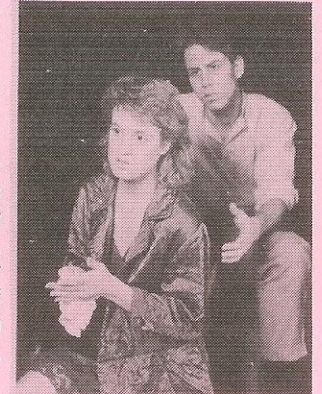
St. DEB or THE MAN WHO LOVED EVERYBODY

1983 Harold C. Crain Award Winner
for Excellence in Playwriting

written by John Denham

directed by Howard Burman

A powerful new drama to be performed in the non-proscenium environment of the SJSU Studio Theatre. Searing . . . deeply moving . . . the story of the "man who loved everybody", Hadden Roy, drummer, preacher, practical joker and of his four children and of the family secret that only two of them knew . . . and of the price we pay for such secrets . . . Recommended for mature audiences, extremely sensitive subject matter.



May 3-12 in the University Theatre

featuring Guest Artist, Paul Myrvold



Man of La Mancha

directed by Ken Dorst

choreographed by Carol Anne Haws

Eloquent . . . bold . . . original . . . Don Quixote's quest for the "Impossible Dream" has become one of the masterpieces of musical theatre. Featuring guest artist, Paul Myrvold, SJSU Theatre Arts alumnus (class of '70) and musical performer who has appeared throughout the country from Broadway to his most recent role in San Jose Civic Light Opera's *Sweet Charity* last October. Don't miss the thrilling spectacle, and beautiful voices, all accompanied by the SJSU orchestra.